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The DANCING STAR

Dancing Star

[A NATIONAL PUBLICATION]

DECEMBER 1953 ★ FIFTEEN CENTS
★ VOLUME 3 ★ NUMBER 11 ★

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Dance Lines

by Gordon Keith

BEST WISHES TO ALL

THIS is the month of candy canes and tinsel, holly and berries, this is the month of gay activities...and it's also the month when we on the staff of Dancing Star wish all of you, our readers, a very *MERRY CHRISTMAS*....

OH yes, this is also the birth month of this magazine. The Dancing Star is now (3) years of age....Thanks to each of you, and to our advertisers for making this possible.

DRAMATIC DANCE GROUP

NEXT month we plan to run a picture story about a very ambitious organization on the West Coast. Known as the 'Straw Hat Theatre', this enterprising unit is going on its eighth year, and at this writing is presenting nightly at the Marine's Memorial Theatre in San Francisco, a most unique dance review entitled 'Dance, Anyone?' This is a must for both actors and dancers as well as theatre-goers in general....

MISCELLANEOUS DISA AND DATA

S. YANCEY Belknap, compiler of those invaluable books 'Guide To Dance Periodicals' has moved her headquarters from New York to the University of Florida. The next 'Index' is scheduled for sometime in 1954....

'Hoosier Square Dancer' which we recently received in the mail, is an interesting publication carrying news and photos of interest to square dance enthusiasts. Published by Carl Geels at Fort Wayne, Indiana, it sells at twenty-five cents a copy, and is issued monthly.

THE annual Dancing Star INDEX for 1953 is now at the printers. If you'd like one of these handy indexes that enables you to look up in a few seconds, any item or photo that has appeared in the Dancing Star in the past year, send 15 cents in coin or stamps to: DANCING STAR, 376 Almaden Ave., San Jose 10, California. Also available at the same price, are INDEXES for the years, 1951 and 1952....

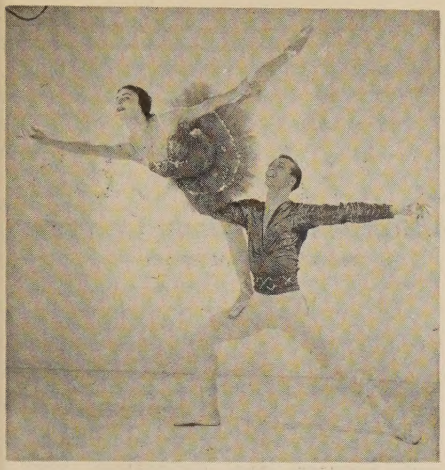
Refugee Dancers

Nora Kovach and Istavan Rabovsky, the Russian-trained dancers who escaped from behind the 'iron curtain' six months ago made their American debut via Ed Sullivan's 'Toast of the Town' TV show on Nov. 22nd.

The couple's first opportunity for escape came last May during an officially scheduled performance before the Esat German hierarchy. Although closely watched by G.P.U. officials, the dancers left their hotel the night of the performance as though to go to the theatre. They had no luggage as they boarded the subway where they remained until their train had reached the U.S. sector.

It was this flight which is said to have caused Moscow to cancel all performances in Paris of the Russian Ballet.

Hungarian dancers, Istvan Rabovsky and Nora Kovach. - P.C.R.-



Istvan Rabovsky, who is 23, was the first dancer of the Maryinsky Ballet of Leningrad and of the Budapest State Ballet. He partnered the Soviet's premiere ballerina, Ulanova. His wife, 22 year-old Nora Kovach, was prima ballerina with both of the companies.

Upon hearing of the dancers' escape, Sol Hurok flew to Munich where he signed them under his personal management. It was he who arranged for the duo to appear with the Festival Ballet in London, and with the Roland Petit Ballets de Paris in the French capitol.

The U.S. state department has featured Kovach and Rabovsky in a documentary film entitled 'Leap to Freedom'.

●

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CREDITS:
'The Devil Dances'(p. 306), reprinted from the English, DANCE NEWS by arrangement.
Photographs,(p. 314), are by ROMAINE.

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THE DEVIL DANCES

Strange legends from the woodlands of Eastern Canada

By TERENCE FARNHAM

In the misty woodlands of Eastern Canada, strange legends have been born and fostered.

Quebec is the oldest populated part of Canada, and its people are predominantly French. Bypassed in the rush of civilization that came to Canada, many of the outlying districts are still quaint replicas of the France the settlers left generations ago.

The present inhabitants have inherited the love of mystery and good stories that were the birthright of all people before the advent of radio and T.V. Of an evening these people still love nothing better than to get together and swap yarns.

And the tales they tell are superb. Being strong Catholics many of the stories concern the devil and evil. The heavy forests seem to be an ideal breeding ground for unusual events.

If we were to join such a party of story tellers one evening, it would be almost inevitable that sooner or later someone would tell the story of Le Beau Danseur—the Handsome Dancer.

The tale goes once, many years ago, a party was held at the house of Jean Moreau in a small Quebec village. His son, Pierre, had returned from a long journey and his parents and friends had all gathered together to welcome him home.

THE WINE FLOWED

Spirits were high, the wine flowed, and all the while the snow fell softly around the house, occasionally being wafted here or there by gentle gusts of wind.

As the party progressed a guest put forward the suggestion they should dance.

Only the week before the village priest had forbade dancing, and the Moreau's, the story says, knew that very well. But carried away by the party mood, and joy at their son's homecoming, they gave in; fiddles were fetched; and the dance began.

All was going well. Young Pierre was making a fine impression on the girls of the village, and they were not going unnoticed by him. But the centre of attention was his vivacious sister Blanche. A girl of tremendous

beauty, she was always surrounded by an eager circle of young men. To wed her was the fondest desire of every man, or so the story goes.

Suddenly a mighty sound of hoofbeats was heard outside. Everyone turned towards the door, eager to see who it could be at that late hour.

In walked a muscular young man with black and burning eyes. He was dressed in the most immaculate clothes money could buy.

Without a word he strode to the centre of the room, drew off his fine cloak and hat, but left on his black gloves.

WHITE TIE

Beneath the cloak he was wearing a perfectly cut tail coat and white tie —a luxury quite unheard of in the backwoods at that time.

Perhaps it was ignorance of fashion that failed to warn the dancers that the tails of the coat were strangely long, and appeared to cover something.

Anyway, the visitor glanced round the still silent room, his flashing eyes melting the heart of every girl. Then he caught sight of Blanche — he searched the crowd no more.

With easy, virile strides he moved to her and spoke: "Mademoiselle, you are invited to dance."

Fascinated, she moved into his arms. The music began again, and as if waking from a dream the rest of the dancers joined in.

Soon the party was moving as before. Laughter and music filled the air. In excited little huddles the guests asked each other: "Who is this stranger.? How well he looks — but who is he?"

Monsieur Moreau asked himself the same question, but not being a rich man he was delighted to see this obviously wealthy visitor attracted to his daughter.

The evening wore on, and the stranger never left Blanche. They waltzed together around and round the floor. His rugged masculinity seemed perfectly matched to her desirable softness. His presence had truly captivated the girl, his burning black eyes were her master.

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BLACK COACH

At the front of the house the stranger's coach stood in the snow. A few inquiring guests stepped out to admire it, and found it was shining black and drawn by a fiery horse, the biggest they had ever seen.

At midnight Madame Moreau, Blanche's mother, went upstairs and brought down her two-year-old son to see the festivities — the noise being such that he couldn't sleep, anyway.

The drowsy-eyed youngster was enjoying the view when, all at once, he saw the stranger.

His little face became transfixed with terror. "Bru! Bru!" (burn, burn) he screamed, pointing at the man.

UNREASONING HORROR

His mother, suddenly gripped with the child's unreasoning horror, rushed upstairs, grasped a bottle of holy water, and hurrying back to the floor, she threw it over the guest.

With a terrible roar he swung around to face her. His clothes, torn by the sudden movement, fell away revealing the devil — terrible with his pointed tail and scaly claws.

Women fainted, men stood paralyzed by fear. Only Madame Moreau acted. She threw the holy water bottle and all, straight at the devil. It was too much for him. With a smoky explosion he burst straight through the wall, into his carriage and away through the darkness.

News Briefs

□ □ Sheree North (Hazel Flagg) broke a bone in her foot during a rehearsal for the Martin & Lewis film, 'Living It Up'.

□ □ 'Grease Track Ballet', from the movie, 'Three Sailors and a Girl', with Jane Powell and Gordon Mac Rae, required two full weeks to film.

□ □ Mexico City's Martinez Sierra did the scenery for the full length 'El Amor Brujo' ballet by Manuel de Falla, and was danced by Antonio and Luisa Triana. Performance was held in the Philharmonic Auditorium in Los Angeles, California, Nov. 14th.

□ □ Gene Kelly and Van Johnson are scheduled to co-star in 'Brigadoon'. Van was a chorus boy in the Broadway production of 'Pal Joey' at the same time Gene Kelly was the star.

All that was left to the much frightened Moreaus was a pall of smoke, which — the legend claims — smelt strongly of sulphur; a hole in the wall; and a 100-yard square patch of melted snow at the door.

A fantastic tale? Perhaps it is, but many people believe it to be true. Certainly it has sprung up again often enough. Hardly a year goes by that some new village doesn't report a visit from Le Beau Danseur — and always he has been driven away by the prompt application of holy water.

Sitting in England, civilized by years of smoke, rain and modern discomfort, the story of the strange visitor holds few fears — but in Quebec, amongst the mist shrouded forests, it is a very different story.

□ □ In Mexico City, Mambo King, Perez Prado was put aboard a plane bound for Havana after a brief hearing, the Ministry of the Interior announced recently. Prado had failed to apply for a work permit, or an extension on his six-month tourist visitor's permit. He had been playing regularly at various night clubs, TV shows and dances.

New Ballet Co.

Rumor from Paris has it that impresario, Sol Hurok might build a ballet troupe for Aristotle Onassis (Argentine shipping tycoon) around Nora Kovach and Istvan Rabovsky who recently escaped from behind Russia's 'iron curtain' in order that they might be free to continue their dancing, when and where they please. Onassis engaged Hurok to hire the the world's best dancers for the proposed company.

It is Onassis' claim that the Marquis de Cuevas ran away with Monte Carlo's dance troupe. The former possessing an estimated fortune in the neighborhood of $3000,000,000 has taken steps to provide a better one.

De Cuevas, however, reacted by saying he was improving his own ballet unit, and added: 'You just can't build ballets with mere money --inspiration is what you need...'

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trademark in ballet: RAMBERT

by PETER CRAIG-RAYMOND

MARIE RAMBERT has been selling ballet on an extended credit system, yet hire purchase has never encroached her particular ivory tower.

> Today, as two decades ago, the name Rambert is a trademark in ballet. A trademark patented on personal and collected genius, registered on the unlimited capital of dynamic faith in her own work and in the work of those she uses.

Rambert's story began in Poland as Miriam Rambach when she was one of the "more promising pupils" of Jaques-Dalcroze. As his pupil she was presented in 1913 for the approval of Serge Diaghliev and he engaged her for the Ballet Russe.

> Rambert influenced Nijinski's RITE OF SPRING and AFTERNOON OF A FAUN and became, herself, a pupil of Enrico Cecchetti before opening her own school in London in 1920. During the following years she used her pupils for stage performances which led, in 1926, to her arranging ballet for a revue. She chose her most promising pupil — he had come two years previously — and had him choreograph a TRAGEDY OF FASHION to her idea.
>
> He was Frederick Ashton.

Another friend, who was to be Ashton's ally for two decades, designed the costumes: Sophie Fedorovitch who died last year after designing VENEZIANA for the Wells.

> By 1930 she (and Ashton, and Fedorovitch) had several such performances behind her and she launched the first Ramber company — with Andree Howard (who choreographed the Wells' VENEZIANA last year), Frederick Ashton, Antony Tudor, Pearl Argyle, Harold Turner and William Chappell.

In the same theatre as TRAGEDY OF FASHION had been staged, the Rambert Dancers, as they were first called, premiered in 1930. To underwrite what was then as hazardous an adventure as it remains today. Rambert formed the Ballet Club with premises at her north London school which became the famed "little theatre" . . . the Mercury.

☛

In this theatre were cradled — no word of mine fits better than the well worn but worn well cliche — the dancers and choreographer who were to save ballet in Britain from the vacuum left by Diaghliev's death: Walter Gore, Andree Howard, Antony Tudor, Frank Staff.

Markova danced there, Pearl Argyle was followed by Sally Gilmour, by Celia Franca, by — today — Mary Munro and Beryl Goldwyn and Noreen Sopwith.

Before the World War Rambert had worked her passage from the suburban Mercury to the hub-and-hearted Duchess and Duke of York Theatres to the Continent and — during the early '40's — to the provinces.

By war's end Rambert had knocked on the uninitiate doors and had them open spontaneously, happily to a new art, a new pleasure: ballet.

In 1946 came her first season at the Sadler's Wells Theatre and the debut of her first full classic: GISELLE, of course. This season was repeated the following year before the gigantic Australasian tour which took them away for over a year, started a revolt by Australian dancers (nobody ever spoke to them like this before) and a rush by the same dancers to get to Britain (nobody had ever inspired them like this before)!

Further provincial and Continental tours followed the return from "down under" triumph, further appearances in London, and — in August this year — a return to the Sadler's Wells Theatre to hear the almost hackneyed praise again.

Is this like talking of a continuous composite? Never. Rambert has chosen well, they say. No. Rambert has always chosen **too** well. Her dancers, her choreographers, her designers . . . all too good to stay long without greater reward and recognition than she could earn them. Yet, they have returned, too.

Agnes de Mille had words — whole chapters, if I remember aright — to say about Rambert. The hell of being slaved without a comeback of "why don't you . . . " Because Marie Rambert was always working before you started, still working when you were mopping the sweat off and thinking of supper. And yet, the feel of a whiphand that held greatness as its leather, confidence as its thong, success as its effect.

That was Rambert. That is Rambert. For the good of ballet it had better **be** Rambert for as long as she will keep on indefatigably talking, teaching . . . helping, healing . . . staging, succeeding . . .

Loving, and being loved.

For one who has done so much, love is the only offering. Praise would be inane.

Let's Standardize the Foxtrot

By Don Byrnes *and* Alice Swanson

To millions of Americans, Foxtrot, is the sum total of all dancing. Yet, the keen and travelled student or teacher will find the American Foxtrot a nebulous thing, for that which is acceptable in one area is often laughed at in another.

Here in America, the country of its origin, we have produced a paradox. We have developed a dance which has been accorded acclaim in other lands, but we have allowed it to degenerate in our own country to the point where a Foxtrot lover from one city must frequently ask the name of the same dance as executed in another city.

Foxtrot, and the dances variously performed in its name, represent almost the only American national dance, if acceptance by literally millions is a proper criterion for such a title. It is time, then, that we made a strong effort to bring our dance to national maturity.

For the most part, even our big chain schools give their teachers only a six-week training course to learn all the dances and with the emphasis on *selling.*

We confidently expect great improvement in the presentation of Foxtrot. Many of the ethical and forward looking individuals who comprise our major associations of dancing teachers are particularly concerned. Organizations, such as the National Smooth Dancers, Inc., are making a concentrated effort to elevate dancing standards. We feel positive action must be taken by all teachers and students to avoid a major deterioration of over-all dancing.

Here in New York, where a cosmopolitan and sophisticated dancer has access to fine Latin-American music, Foxtrot has lost some ground. In many other sections of the country, it has lost much of of its effectiveness because of a refusal on the part of some few teachers to advance with the times.

SEASON'S GREETINGS

SELVA-RINGLE COMPANY 1607 Broadway, New York 19, N. Y.

In all the major ballrooms, hotels and other places where dancers congregate, an American band plays at least half of each hour. Thus, dancers who tend to specialize to the neglect of Foxtrot must either sit out each American half hour or, of necessity, due to their lack of attention and practice, look and dance in increasingly mediocre style. Or, as increasing numbers seem to be doing, fall back on the Lindy Hop.

This difficulty, paradoxically enough, lies in the utter simplicity of the dance. There are few intricate and difficult steps; there is little dramatic flourish. There is no complicated footwork to speak of. Foxtrot is simple, easy and fun. As one becomes more expert in the dance, more and more can be added, but in point of fact, the best Foxtrot dancers seldom use more than six basic moves in their dancing.

However, Foxtrot is recognized by the experts as the most difficult of all the *competitive* dances. It does not have the dramatic poise of the Tango, the sweep of the Waltz, or the abandon of the Rumba; the dancer has nothing behind which to hide. Here, then, is the difficulty in the Foxtrot. It is not how much you can do, but *how well* you can do what you do--technique and style are paramount.

It is our earnest hope that standard figures can eventually be set up for competition. After these standard figures are used, contestants could then strive for originality. We should also strive to develop sectional and geographic uniformity in styles. Just because the Polka is popular in a certain section does not excuse a bouncy or herky-jerky Foxtrot; or because a teacher liked the Two-Step of his youth does not make the old Two-Step an acceptable Foxtrot style.

We feel sure such standards would stimulate a great national interest, have mass appeal and give dance teaching a new impetus. Then we would hear less of the familiar: *'Oh- we can get by in the Foxtrot!'*

Dance and Yoga

by W.G.Raffe'

Dance, being essentially a rhythmic movement of the body; and Yoga being--in its initial phases--essentially a rhythmic movement of the mind, it would seem at first glance, that there is not much in common between them.

Yet there is a discipline of movement, with an ultimate aim of power in balance, which permits certain elementary modes of Yoga training to be operated while training for dance. This first stage of Yoga is called the Hathi Yoga, being aimed at the discipline and control of the body with all its instincts.

In Britain, this practice is urged by certain experts, among them Sir Paul Dukes, who has given demonstrations over Television; and who is in touch with the teaching of simple Yoga practice in the Legat School of Dance.

Naturally the newsboys flocked around at demonstrations; but, not being fully informed of the invisible results, concluded that 'Yoga practice' implied, chiefly, 'just standing on your head.' That feat is sometimes included, though it is by no means necessary; any more than the closely cross-legged position is required. This pose is familiar in the figures you see, in museums of the Buddha; and is more difficult for white people (unless they begin as infants to take the position). Its real (and almost only) use is to provide an easy position for 'Sitting and Thinking'.

More important is body discipline. In all activities, the body is gradually trained to do what you want and when you want it. That is a simple phrase, but the consummation takes longer. When done thoroughly, this body-training covers everything a dancer needs; not only musical rhythm (a very general necessity and a general fault by its absence) but the care of the hands and feet; the rules of proper breathing both in action and at rest. Yoga does *not* require wandering around an oriental country, attired soley in a loin-cloth or even without (as with the Digambara sect of the Jains) or going unwashed, like the early Christians; or begging with an almsbowl, like the *Buddkist bhikku.* Yoga requires the conscious rhythmic control of the body, in all its action, and during its complementary rest. To obtain such a high degree of control, is most valuable to any dancer; the name you give to such exercises doesn't matter at all●

A SAN FRANCISCO TRADITION

BY CHARLES EDWARDS

SAN FRANCISCANS may note with pride the growth their Ballet company has made in the last few years under the direction of Lew Christensen. The announcement that there will be five performances of the 'Nutcracker' in '53 serves as proof. In the past there has been one performance in the San Francisco War Memorial Opera House and occasionally another out of town. Since its revival in 1948, the annual 'Nutcracker' has become so popular an event that the 3,200 seat Opera House was sold out a week before performance. This year there should be seats for all.

The first performances will be a 3:30 matinee and an evening performance in the Community Theatre, Berkeley, Friday, December 18. There will be two matinees in the San Francisco Opera House, Saturday and Sunday, December 19 and 20, ending with an evening performance, December 29 in Sacramento's Memorial Auditorium.

Quite a schedule for any company, considering the complexity of the production and the size of the company (four scenes, requiring flourescent lighting during the transitional scene from the party to battle, a cast of well over fifty dancers) and one requiring much detailed planning.

The 'Nutcracker' was given its first complete performance in the United States by the San Francisco Ballet (also the first full length 'Swan Lake' in 1939) under the direction of Willam Christensen during the Christmas season of 1943. Because of the war, it did not become an annual tradition until five years later under the sponsorship of the San Francisco Children's Theatre.

Following are a few of the dancers scheduled to take part in the forthcoming performances: *Sally Bailey, John Malozzi, Roberta Meyer, Carlos Carvajal, Glenda Empey, Nina Holman, Conrad Ludlow, Glenn Chadwick, Aaron Girard, Bene Arnold, Pat Johnston , Christine Berring, Nancy Johnson and Gordon Paxman.*

Choreography of the San Francisco version of the 'Nutcracker' is by Lew and Willam Christensen after the original of Lev Ivanov. Decore is credited to the well known Antonio Sotomayor who has also done 'Paranda' and 'Blue Plaza' for the San Francisco Ballet. Russell Hartley and Eloise Arnold designed the costumes. Bernard Murray will conduct the orchestra.

Sally Bailey

Gordon Paxman

Nancy Johnson

BIRTH OF AN IDEA

When a man has to his credit, over a thousand published compositions, including such song hits as, 'Wabash Blues', 'Roll on Mississippi, Roll on', 'Changes', and 'Raggin' the Scale', — when this man meets another with like interests and talents, something unusual is almost certain to happen. And happen it did, when song writer, Dave Ringle and James Selva, who heads the shoe firm that bears his name, chanced to meet for a bit of shop talk.

When the former discovered that the latter was not only interested in music, but had, at one time, been a music teacher, he lost no time in confiding what had been in the back of his mind for a long while--the making of recordings exclusively for teachers and students of the dance profession....

Although many more meetings and discussions were to take place before what is now known as the Selva-Ringle Company was to become a reality, that first meeting actually laid the ground work.

Jimmy and Dave lost no time in preparing danceable tunes. They hired Tony Mottola's Sextet to play the music and engaged name choreographers to set proper tempos and ready routines.

Since the birth of their first hit, 'Two Little Pink Ballet Slippers' their list of dance instruction records has grown to become big business.

To quote Dave and Jimmy: 'S&R is really greatful to the dance world for making all this possible...'

NOTE: On Nov. 15th some 30 members of the N.Y.City police glee club sang on TV the Selva-Ringle song 'Keep the Light Burning'. The song was donated last year by its composers to the Lighthouse of the New York Association for the blind.

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LONDON FOOTNOTES

by PETER CRAIG RAYMOND

SADLER'S WELLS Theatre Ballet opened their London season on Oct. 2nd with Walter Gore's circus ballet *Carte Blanche*. Unfortunately, this opening was in a week following that of Walter Gore's own company at the Princes.

Unfortunately, too, *Carte Blanche* is very similar to *Hoops*, the mainstay of Gore's season. So we were rather immune to Gore by the time *Carte Blanche* arrived. During the week several Gore ballets had proven the sad fact that Gore is out of touch with sheer dance invention and must invariably use tricks and props to move his work at all. *Hoops* and *Mr. Punch* were funny in rather similar ways, whilst *Crucifix* and *Antonia* (also similar) were awful. *Vis-A-Vis* was a crowd scene gone wild and *Tancredi and Clorinda* was *The Duel* all over again.

A very disappointing first season from a company I had sincerely hoped successful. Perhaps the worst Gore's company is the utter waste of the fine, young talent of Paula Hinton. Paula has brightened several companies and won deserved praise. With nothing to do in Gore's ballets, she has tried hard to get reaction for herself and help the company that way. But this should not be asked of her.

LOPEZ RETURNS

PILAR Lopez, back to London after making her *Flamenco* film in Spain and appearing at the Edinburgh Festival, has an even better programme than before. If several interpolations of ballet technique are unhelpful, the theatrical-Spanish content is still very strong and her roster of fine, male dancers is heavy.

Pilar Lopez and Roberto Ximenez.

I was especially impressed by the zapateados of Roberto Ximenez and and by the bolero, Puerta de Tierra, by Alberto Lorca to Albeniz music.

The best of the longer pieces, *El Cabrerillo* to Romo music, is subtitled 'A Romance of the Andalusian shepherds.' A shepherd (Manolo Vargas) is seen mourning a dying lamb, basing upon its death a pessimistic cry that all will end with it. A beautiful woman (Pilar Lopez) tries consoling him with her love, but failing, is easily drawn to his rival -Alberto Lorca- who promises her a gayer life. The shepherd is left with the dying lamb, and his sadness.

Based on a poem by Rafael Duyos, sung with the work, *El Cambrerillo* is an excellent example of how much plot can be given for interpretation by Spanish dance. Other items on the programme showed the bad effect of too much plot which forced

a ballet-thinking on dancers. *El Cambrerillo* is a compromise, but a successful one.

NEWS ITEM

Following the very great interest aroused by Roland Petit's season at the Stoll Theatre, London, Losely Hurst Publishing Co. commissioned our London Correspondent, *Peter Craig-Raymond* to write a book on Petit which was published on November 1st of this year.

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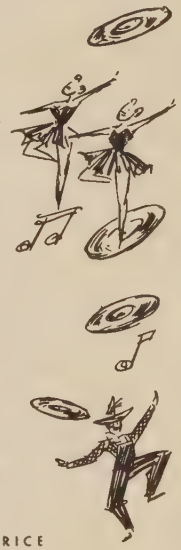

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Broadway Dance Beat

David Raher

★ ★ News of his ailing wife brought the *Marquis de Cuevas* to town for a brief sojurn. The Marquesa, grand-daughter of the late John D. Rockefeller, is suffering from ulcers, rumor has it... The *New York City Ballet*, back from its European tour, will open at the City Center on Jan. 5th, with a new, full length version of *The Nutcracker;* Balanchine will do the choreography and Horace Armistead a new decor....

★ ★ 'I have to practice doing four hundred jumps in fifteen minutes, every day for three weeks before a performance of *Judith*!' Martha Graham, high priestess of the modern dance, informed the large audience at a lecture given at Town Hall recently. 'The reason?' continued Miss Graham, 'In order to stand still for one minute in *Judith* without showing breathing.'

Miss Graham, whose public appearances as lecturer are rare, held the audience spellbound with pearls of dance wisdom such as: 'spontaneity (in performance) comes from the knowledge that you know what you are doing'... 'second position with the knees bent is the fighting stance of the world'...'freedom (for a dancer) lies in discipline', etc....

★ ★ *Bebek tutu* is not a garment worn by a ballerina but a delectable Balinese dish of spiced and smoked duck. From the entrancing new book by John Coast, *Dancers of Bali* (G.P.Putnam's Sons, $4.) John Coast, it will be remembered, is the Britisher who brought a company of Balinese dancers to this country last year...

★ ★ One time soloist with the Diaghileff ballet, *Tatiana Chamié* has left us for a celestial engagement. The reason: cerebral menengitis....

★ ★ This month's premieres: *Concerto Romantico* by Mia Slavenska and Frederick Franklin and *I Laughed at Spring* by Boris Runanin. Presented by the Slavenska-Franklin Ballet at the Brooklyn Academy of Music on Nov. 26th and 27th.

★ ★ *George Zoritch* no longer with the Grand Ballet du Marquis de Cuevas, we are told....

★ ★ Modern dancer, *Merce Cunningham* will make one of his infrequent appearances at the Theatre de Lys during Xmas week. Mr. Cunningham and company will present nine new works....

★ ★ *Ernest Hemingway's* short story about bullfighters in Madrid, *The Capitol of the World*, will be the subject of the next ballet to appear on the Ford TV program, Omnibus, on Dec. 6th. *Eugene Loring* has been engaged by Ballet Theatre to choreograph the work, which will have an original score by George Antheil and decor and costumes by Esteban Frances..

Its theatre premiere will be given at the Metropolitan Opera House, Dec. 27th where the Ballet Theatre will hold a gala benefit performance. Funds are needed to commission new works for the company's fifteenth anniversary season at the Metropolitan in the fall of 1954....

★ ★ The much discussed Hungarian escapees, *Nora Kovach* and her husband *Istvan Rabovsky*, made their initial appearance in this country on the Ed Sullivan TV program, The Toast of the Town, Sunday, Nov. 22nd....

★ ★ Still the most difficult dance combination--'the matrimonial pas de deux'. Local newspapers announced lately the separation of N.Y.C.Ballet personnel *Hugh Laing* and *Diana Adams*. This was followed up by the rumor that former Met Opera dancer *John Nola* and spouse have agreed to annul....

★ ★ A recent arrival to these shores is modern dancer *Renata Schottelius*. Buenos Aires is her base of operation, although she is originally from Berlin, where she was a pupil of Wigman. A recital in this city is planned for sometime in December....

★ ★ *Sybil Shearer's* return to this city on Nov. 11th drew a record crowd to Brooklyn's Academy of Music. One (the first of her three 'Pedestrians') provided spectators with some rollicking good fun, in Chaplinesque manner. For the rest, it was rather obscure. Although, in every instance, Miss Shearer proved herself to be an imaginative designer of costumes....

★ ★ Ann and Paul Lovett who have arranged this Theatre for Dance series at the Academy see it as an event in the annals of dance history. Mr. Lovett, who has for years provided concert goers with slick souvenir program books predicts: 'They (the series) are the nucleus of a great American Modern Dance

Company'....

★ ★ Dreams of the future include *Valentine Pereyslavic*, ex-Ukranian ballerina who not only teaches at the Ballet Theatre School, but at schools in New Jersey, Philadelphia and downtown Manhattan. The latter, a school devoted to the ballet training of Ukranian displaced children, is her secret pride and joy. 'This is my dream, to one day have it Ukranian ballet in this country.'....

★ ★ Two American exports will become imports when *Roland Petit* returns to these shores with his Ballets de Roland Petit in the fall. American dancers *Jack Klaus* (ex-DeBasil) and *Arthur Bell*, a pupil of Caird Leslie of this city....

★ ★ Ballet Theatre School moves to new and roomier quarters on 57th St. the latter part of November....

★ ★ At a recent Dance Laboratory Series discussion, dance critic *Walter Terry* revealed amongst other things, what dancers think about during the execution of seemingly intricate variations. Ballerina *Nora Kaye*, he related, says this to herself when dancing the role of Swan Queen: 'I'm the Swan Queen, don't come near me. Keep away...or the sorcerer will get you--dearie!'....

★ ★ The unique modern dance team, Mr. and Mrs. *Mark Ryder*, have been engaged for a six-weeks tour of Israel by the Israel Concert Corp. The couple began their engagement in Tel Aviv on Nov. 16th and are currently touring the other major cities and Kibbutzim (small cooperative farms) in remoter areas.

They will perform some twelve works amongst which will be included *People and Things*, *Jacob Loved Rachel* and, *Haunted Moments*. Five hundred pounds of scenery and costumes will be carted around the country by truck while the couple travel by car.

Asked whether his constant close association with his wife presented any 'morale' problems, Mr. Ryder replied: 'Of course we do occasionally get on each other's nerves, but the advantage we have over other married couples is that if our 'downs' are downer, our 'ups' are upper.'....

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THE COVER

John Barnes, who composed and photographed this month's 3rd anniversary Dancing Star cover, is a specialist in 'table-top' photography. Some of you may remember the cover Mr. Barnes did for the 1st anniversary of this magazine; the silhouette of a ballerina with the single candle in the background. (Dec. 1951)

John Barnes, P.S.A.

The photograph from which this cover was made has so far taken prizes in (5) International Exhibitions including, St. Louis, New York, Johannesburg, Toronto and Cuba. We hope this month's photo will fare as well.

John Barnes is a P.S.A. (3) star ex-

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hibitor. (Photographic Society of America), and has had one of his pictures published in 'Master Works of American Photography' a book of 50 best pictures of the past ten years.

A former teacher of photography and professional portraiture, Mr. Barnes first became interested in photography as a means of making money. He has since come to the conclusion that the best way to keep body and soul intact is to be steadily employed, and keep photography strictly an artistic hobby. John Barnes is associated with The Camera Shop, one of San Jose, California's leading photographic supply houses.

NOTE: This month's cover was taken with a 4X5 Graphic View Camera, Super xx, 1 sec. at f32 using a single Dinky-Inky spot.

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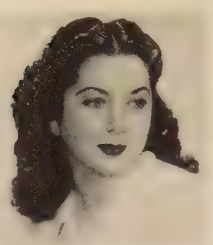

This is the 17th installment of an actual day-by-day diary written by dancer, Peachie Kane, who is at present furthering her theatrical career by studying at the Pasadena Playhouse.

(Copyright 1953 by *Danstar* Press)

Thursday, February 7th

Rehearsal was rough this morning. Mr. Phelps was really on a tirade about vocal variety. My biggest trouble is that I'm usually pretty hoarse until about 9:30 or 10, anyway; and I don't think he appreciates my Tallulah voice. At least I wasn't too high.

Today I was given the job of choreographing a 3rd year dance project. The only trouble is it has to be ready by Saturday A.M. It's for a public performance and will last for about two weeks. The boy who had the job has another show that takes all his time.

Went to mainstage tonight and saw 'Old Acquaintance'. It was opening night and as usual there were lots of agents and influential people in the audience. And speaking of agents, I haven't heard from Gus Dembbling since I got back. But I'm not going to call him because I know I'm not really ready for professional engagements.

Friday, February 8th

Went to rehearsal and found I was not needed for a couple of hours so dropped over to watch Dolores rehearse 'Midnummer Night's Dream.' It's beautifully done with lots of dancing in it. Dolores plays 'Queen Litania.'

Today we got the music for our dance. We're to be rain drops and the music is from the 'Grand Canyon Suite.' Got a lot done on the dance sequences but we're not going to be ready to show it to the director tomorrow. Needs more work.

Mr. Besbas was at school today.

Staurday, February 9th

Rehearsed for 'Magic Pond' at 9 A.M. Aileen, the director, was quite pleased with the choreography we'd done on our rain drops number.

Stayed home this afternoon and made my costume plate for Manners and Customs class. Later I studied lines for the Shakespeare project I'm doing for Jack Lynn with Nick.

Monday, February 11th

We spent the day working on our dance for 'Magic Pond'. After school we went shopping for materials for our costumes. We bought royal blue tarlatan and taffeta and silver sequins. I've always had my grandmother to make my ballet costumes before. This will be my first attempt.

Tom gave me a musical script he wrote, to give to a boy at school. I started to thumb through it and found I couldn't put it down. I think it's terrific. It may be done in the Patio Theatre in May. The songs are all original and were written by one of the students here.

Tuesday, February 12th

Mr. Brown gave a talk on stage gestures today. It was very enlightening for us, as the plays we are doing require a great many gestures. I asked Mr. Brown if he knew of a place in Washington D.C. where I might be able to study this summer. There is a possiblity I may go there and I'd love to continue studying. Mr. Brown told me he would write to a friend of his there and let me know the best place to go.

Wednesday, February 13th

Well, today was really the day! We learned that Myrna Fahey is very

sick with strep throat. She's the one who was to play the 2nd Francesca tomorrow. So George Phelps asked me to go on in her place. I'm really in a dilemma now.

Tonight, after rehearsing Magic Pond, Jay Herbert, who is playing Paolo, came over and we rehearsed the scene over and over until I knew the lines and the blocking. Then, Nick Malekos came and we rehearsed Romeo and Juliet.

I borrowed an old formal of Gloria's for the Francesca part. I would feel quite happy about the show if it weren't for this unexpected part. I'll simply die if I miss a line tomorrow. I have so many lines floating around in my head I can't think straight.

Thursday, February 14th

The day has finally come and departed and as I expected, it was hectic! George went on stage to introduce the show and to tell the audience about my taking Myrna's part at the last minute. So the audience was kind to me. Once on stage I thought very hard and didn't forget a single line. Afterward, I received many nice compliments, but I feel sure I can do better---at least I hope I can....

(To be continued)

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'Is this what you mean, M'sieur?' Peachie Kane and Bill Linton from a scene in the play 'The Merchant Gentleman'.

Richard Ford--one of the original founders of the Dance Players of San Francisco, in which he participated, not only as its principal dancer, but as choreographer, artistic director and costume designer as well—is shown doing a bit of improvising with his two-year-old daughter, Denny. Richard is at this writing, performing with the highly original 'Straw Hat Dance Company' in San Francisco. (See Dance Lines, p. 304).

A BUSY SCHEDULE

Danny Hoctor is hard at it from the looks of his schedule. His teaching activities include: A One Day Session Oct. 25th for the Dance Teachers of Hartford, Conn.; Nov. 1st, Dance Masters of New York, Rochester, N.Y. Nov. 8th, Dance Masters of Pittsburgh, Nov. 30th, Dancing Masters of Michigan, Detroit, Mich. Other commitments include, Dallas, New Orleans, Florida and St. Louis, Mo.

'Next Friday we open a one-day engagement at the Chicago Theatre with Julius La Rose for two weeks. This will be a lot of work for Betty who had her baby just four weeks ago....'

Sincerely, Danny

★★ DANCE TEACHERS PLEASE NOTE ★★

You are welcome to send NEWS and PHOTOGRAPHS of yourself and your students to these pages. All material will be considered for publication, but none can be acknowledged or returned. Photos should be clear and glossy. Mail to: STUDIO EVENTS % Dancing Star, 376 Almaden Ave., San Jose, California.

Pictured above are a few students of the Henderson School of Dancing in Charlotte, N.C. who took part in a recent school recital. Left to right: Lynn Firestone, Regina Funer, Dianne Scronce, Jeannette Nordman, Judy Scronce, Betty Grier, Nancy Ebert, Frieda Nordman, Carol Gallant and Permelia Harkey.

Turns Bank Into Dance Studio

Rose Ann Sayler of Menb Park, California, literally moved her dance studio from a garage to a bank.

When her classes grew too large to handle in her garage studio, Miss Sayler began to look about for larger quarters. The only available building she was able to find was a former bank which fronts the 101 highway a few miles south of San Francisco. But there was one catch. In order to obtain an adequate lease, she was compelled to take the bank and an adjoining store. The latter she leased to a music studio.

More than $3,000 in remodeling not to mention hours and hours of hard work went into the new studio,which might well be the answer to a dance teacher's dream. What were once tellers' windows were rearranged so that parents could sit behind them and watch their offspring taking their dance lessons. The glass enclosed room permits parents to converse freely without disturbing the class.

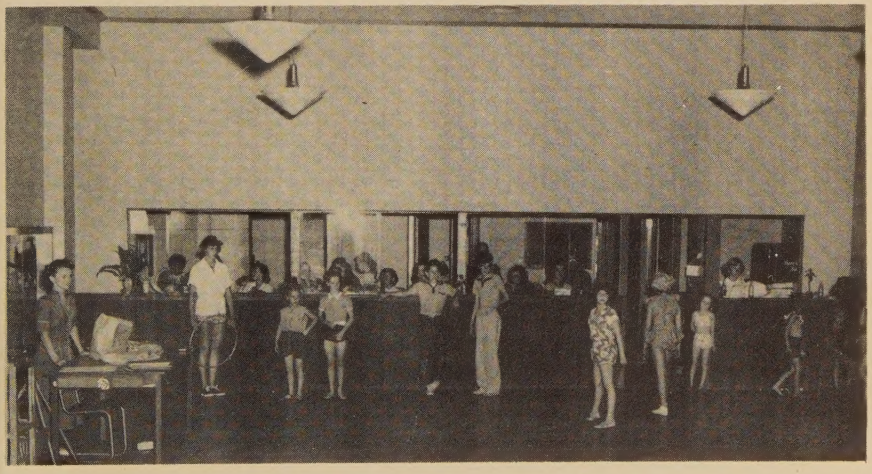
The new studio consists of a forty by sixty class room, two private lesson rooms, a parents' observation room, an office and a storage room.

Rose Ann Sayler's enrollment has increased from 175 to over 400 students since she moved into her new quarters little more than a year ago. All but first year students are put in classes with a minimum of 15 students per class. Baby classes have 10 per class. Each class has a 'demonstrator' (these are adept older students selected by Miss Sayler to demonstrate dance steps, acrobatics, etc., during classes). Demonstrators are usually required to demonstrate for at least a year, after which they may be promoted to assistants. Miss Sayler uses three full time assistants.

In the evenings she has a ballroom

(concluded on page 327)

Rose Ann Sayler poses in front of her studio in Menlo Park, California.



The above picture shows a portion of the main class room. The parents' observation room can be seen at the far end. Standing by the table is Miss Sayler.

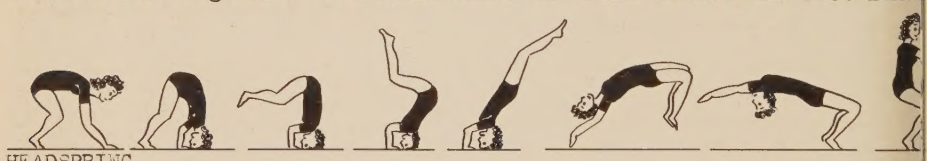
ACROBATICS & TUMBLING

BY JAMES A. ROZANAS

This is the 8th in a series of illustrated ACROBATIC and TUMBLING tricks by one of America's foremost authorities on the subject. Why not start a scrapbook of these excellent illustrations — or better, yet, file them in a permanent **DANCING STAR BINDER** each month.

NIPUP

From a sitting position on the floor with the legs forward and arm at the sides. (1) Roll backward, on the neck, shoulders and upper back, the same time bringing the arms up overhead, bending the elbows so that hands are flat on the floor close to the head. The legs are over the he with the knees slightly bent and the hips held up high. (2) Roll slight forward until the weight is on the upper back. Immediately kick legs f ward and upward, pushing from the floor with both hands and pull the he and shoulders forward and upward. (3) Whip the legs under the body, lan on the floor on the balls of both feet in a squat position with arms fo ward and feet together. The hands leave the floor before the feet land



HEADSPRING

From a standing position, (1) bend knees deeply, placing the hands flat on the floor, knees between the arms. (2) Lean forward and place t head on the floor. (3) Roll slightly forward, pushing from the floor wi the hands and feet. (4) As soon as the body is overbalanced forward, ki the legs very hard forward and upward. At no time does the back of the head, neck or shoulders touch the floor. (5) As the body whips over for pull the feet in close under the body, landing in a squat position on t floor, feet close together on the balls of the feet and arms forward. hands must leave the floor before the feet touch.

Drawings and Text, Copyright 1947, by James A. Rozanas, 720 E. 92nd. St., Chicago 19, Illino

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TURNS BANK INTO DANCE STUDIO
(from page 325)

teacher who teaches class and private. The studio is open six days a week. Miss Sayler, herself, teaches 31 hours a week, plus an occasional private lesson. Regarding private lessons, Miss Saylor has this to say:

'Sure, I've lost several students because I won't give private lessons to anyone, unless they are physically or mentally retarded. I don't believe in pushing children too far beyond their natural age group--like five-year-olds doing fifteen-year-old type routines.'

As to how she gets her students, she says that the telephone directory seems to produce the best results as far as paid advertising goes. Newspapers, she finds do not produce results, but she does carry an occasional ad, mostly for goodwill, *'...as I think students and parents like to see their studio's name advertised once in a while...'*

Recitals have proved to be her greatest means of obtaining new pupils. Regarding this medium, she says:
'I would like to add, though, that good recitals--are good publicity. Although I have seen instances where bad--really bad recitals have brought business. When will the public realize the great influence any dance teacher holds over a child. Good teachers have a good influence. Bad teachers, a bad influence. And not only on a youngster's dancing but on his thinking, alertness, appearance and general makeup...'

By BARBARA HENSON

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